



Friends of the San Antonio Public Library

Volume 14, Number 1

January • February • 2002

Editor: Martha Nodine

From the President



I hope everyone had safe and happy holidays. We had to cancel our November Board meeting due to icy weather.

Our Annual Meeting in January will be held at the Central Library Auditorium, January 27, at 2:00 PM. I would like to ask each Friends group to have a representative at this meeting and at Board meetings in the future. We need to start now to brainstorm ideas concerning how we want to celebrate the San Antonio Public Library Centennial of 2003. So if you have any ideas, please join our open Board meetings or get in touch with your Friends Group representatives and have them pass your idea to the Board.

Please come and join us for our meetings this year.

Sincerely,

Barbara C. Isner, President

Friends of the San Antonio Public Library

Telephone Guide

Book Cellar	227-9519
Central Library Administration	207-2630
Central Library Information	207-2500
Central Library Volunteer Office	207-2502
Friends of the San Antonio Public Library	
President, Barbara Isner	533-1867
Vice President, Urenena Horton Polk	655-5727
Secretary, Pat Brown	614-0361
Treasurer, Roberta Ruppert	656-4256
San Antonio Public Library Foundation	225-4728

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ARTS AND LETTERS AWARDS PRESENTED

Indeed the Friends are fortunate this year to have two recipients of the A & L Award who are allowing us, should we suspend our own insistent inner voices, to inhabit their worlds: one, the world of literature and the other, the world of the visual arts. They are each intrinsic and native to the community of San Antonio—to its people, its street life, its institutions, its bicultural heritage—from the Western European influences of the McNay Museum to the Meso-american or Chicano roots of San Antonio's West Side.

Thanks to Lyn Belisle, member of the Arts and Letters Committee, we had an excellent introduction to both of these two recipients in our last issue. Ms. Belisle personally interviewed Dr. Tafolla and Mr. Bristow, exploring their lives, educations, and careers. Chaired by Urenena Horton Polk, assisted by Vera Banner, Lyn Belisle, Robert LaCaff, Lee LaCaff and Rick Riordan, the Arts and Letters Committee serves the Humanities community faithfully and well by selecting such worthy honorees. Ed.

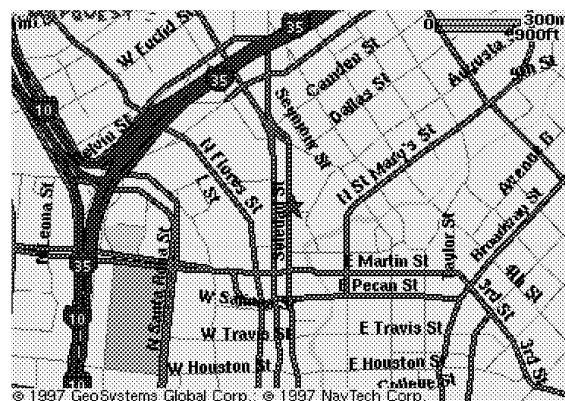
For more information about recipients Bill Bristow and Carmen Tafolla and photos by Lyn Belisle, see pages 3-6.

FOSAPL Open Board Meeting January 27, 2002

Central Library • 600 Soledad • (210) 207-2500

Directions:

600 Soledad Plaza, south of Romana Plaza. Site bounded by Soledad St. to the west, Navarro St. to the north, Augusta St. to the east, and Giraud St. to the south.



Central entrance off of Soledad with direct access to city-operated parking garage. One hour free parking with validation.

BRANCH LEAVES

(News from Support Groups)



Book Cellar

The Book Cellar has new display shelving for premium-priced books donated as a memorial to long-time Book Cellar volunteer Jeanette Fernandez. A memorial presentation, with the Fernandez family as guests, is scheduled for January 31 at 3:30 PM at the Book Cellar.

Fall events at the Book Cellar included a special display and sale of holiday books and clearance sales of mysteries and social science books. One volunteer is selling donated rare books on eBay to get higher prices than can be obtained locally.

A microwave oven has been purchased for the convenience of volunteers. A computer has been donated to enable staff to look up books in the library catalog, aiding with sorting and shelving books, and locating books customers are seeking. All non-fiction is arranged by Dewey Decimal number, the same system the library uses.

The Book Cellar expects in January to complete a new Volunteer Handbook, a draft of which has been distributed to volunteers for comments.

As of December, the Book Cellar had 34 volunteers, keeping the store open seven days a week, four hours a day. More volunteers are needed, especially on Fridays, to help customers and to keep the flow of incoming books sorted, shelved, and moving into the hands of buyers.

*Pat Konstam, Newsletter Chair
The Book Cellar*

McCreless

The Friends of McCreless Library met on December 12 for their traditional celebration of Christmas, Hanukkah, Kwanzaa, and Solstice. Most of the evening was spent enjoying refreshments and visiting, with the main business being election of the following officers for 2002: President - Vern Hophan, Vice-President - Rodney Davis, Secretary - Evonne Smith, Treasurer - Phyllis Massengale.

Recent purchases for McCreless included materials for Teen Read Week, a Bill Gates poster for the computer area, and an Oprah Winfrey poster for the new Oprah Book Club area. The Friends also enjoyed recognizing our hard-working staff with holiday gift certificates and poinsettias (which decorated the library until the holiday closure).

The next meeting will be on Wednesday, February 20, at 7 PM.

Cathy Dean

Oakwell

The Friends of Oakwell Library held its annual membership meeting on December 1. Guest speaker was Docia Williams, author of a number of books on Texas ghosts, including *Spirits of San Antonio and South Texas* as well as *The History and Mystery of the Menger Hotel*.

Branch Manager Peggy Mahan gave a PowerPoint presentation on the history of Oakwell Library, the demographics of its patrons, and the community it serves. Ms. Mahan had given the same presentation to the San Antonio Public Library Board in November.

Current Oakwell Friends Officers were reelected for the coming year. They include: Aaron Konstam, President; Fern Burke, Vice-President; Alice Sackett, Secretary; and Judy Olson, Treasurer.

The next Oakwell Book Sale will be held Saturday, February 16, 2002, from 11 AM to 3 PM.

*Pat Konstam, Newsletter Chair
Oakwell Friends*

New Membership Chairman

Ronnie Retzloff has graciously agreed to serve as Membership Chair for the Friends. Ronnie will take over as chair around January 20. I have been in charge of membership for six years now, and it is time for someone else to take over. I've enjoyed getting to know many of our members and learning so much about the Friends organization as well as about our public library system.

One of the biggest jobs the membership chairman has is to send out the renewal letters in December. This year several members helped me. Thank you, Ronnie Retzloff, Maria and Fred Pfeiffer, Bob and Lou Harris, Barbara Isner, Margaret Lecznar, Pat Mendiola and Neal Bjornson.

You can call me at 497-3279, until late January, if you have any questions about your membership.

*Pat Bjornson, Membership Chair
(January 1996-January 2002)*

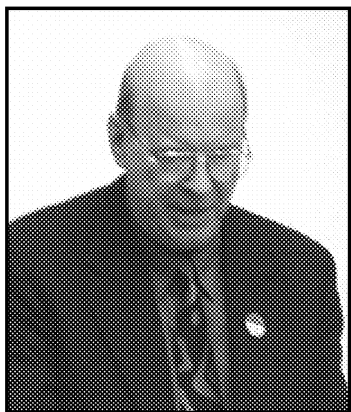
BRAVOS AND HUGGOS TO PAT BJORNSON WHO HAS LABORED ASSIDUOUSLY (AND PUNCTUALLY) FOR SIX YEARS AS OUR MEMBERSHIP CHAIRMAN, A CRUCIAL POSITION TO THE FUNCTIONING OF OUR ORGANIZATION AND, PARTICULARLY, TO THE PROPER DISTRIBUTION OF THE NEWSLETTER ITSELF.

Membership Renewal Time

Renewal notices were sent out the first week of December. If you have not sent in your renewal envelope, please do so as soon as possible. Membership envelopes are available at all libraries if you have misplaced the one sent to you. If you want to belong to a branch group, be sure the name of the branch is included on your envelope.

BE A FRIEND! RENEW TODAY!

More about the Arts and Letters Ceremony



Artist Bill Bristow

ARTS AND LETTERS RECIPIENT BILL BRISTOW VISUAL ARTIST, EDUCATOR

During the past decade, publishing catalogs, book reviews and talk shows have been awash in “the memoir,” a long-neglected genre, cousin to the more stately autobiography or the more academic biography. Highly readable, sometimes intensely exploratory, they are often more personal

in our contemporary, “tell-all” society than similar pieces of the past. Their value, whether the subject is a rock star, a former newspaper publisher or the daughter of a literary or artistic celebrity, is that they allow us to live in a world that we shall never inhabit, by dint of birth, talent, destiny or fame.

Below is such a piece, written by a warm and witty man, one who offers us the flavor of the San Antonio he knew and the shared involvement with the people who shaped his outlook and vision. As an “award-winning painter, Professor Emeritus, creator of public art, and former head of the Fine Arts Department at Trinity University,” Bristow is widely respected and, yes, loved by many associates and former students. His work is in prestigious private collections and resides in the permanent collections of the Dallas Museum of Fine Arts and the Houston Museum of Fine Arts.

A&L Program Notes

From Bill Bristow . . .

In gratitude to the Friends of the Library for this award, I’ve written an open letter, which is a gift of a part of myself:

Dear Friends,

As soon as my infant hands could grasp a crayola, I began marking on whatever was within my reach, like the walls covered with my mother’s chosen wallpaper, which had nice bare areas between the patterns; but, when this became problematic, I discovered books. Long before I even knew what books were, I found their broad margins calling out to be filled with marks, as well as the lavish white space of blank pages both before and after what I only later learned was called “text.” And my secret markings could be conveniently hidden away once the book was closed, protected in a family who, though we had books, were generally nonreaders.

My parents had a love/hate attitude toward what, even then, in a repressive time, was appreciated as a GIFT. My father, who worked in the Composing Room of the San Antonio Light Publishing Company, brought home fat rolls of news stock and soft lead mark-up pencils, so I could sprawl on the livingroom floor and draw to my heart’s content, thus channeling my creative energy and directing it away from the walls and onto the newspapers on the floor.

This led to my learning to draw by copying the daily and Sunday comics. These were the War Years, and my tall, lanky grandfather was assigned to be my babysitter while both parents

worked. I owe him such a debt of gratitude, because much of my personality—and most of my psychic roots—came from him. He was the sort of man who could never resist bending down to pick up lint or scraps of trash off the floor; and any garden or flower bed he passed, no matter who it belonged to, would beckon him to pull the weeds and work the soil, by hand, with his pocketknife as his only gardening tool. He couldn’t really draw, but he entertained me by making figure eights on paper, fixing a curled tail on them and calling them cats or owls. Sound effects enhanced the image. (He did a creditable owl.) Before long I surpassed my grandfather’s ability, and, very simply, when most children stop drawing, I just never did.

As an older artist, I know that drawing is the foundation of painting and sculpture. I have always drawn easily, and in this, I am a lucky guy.

As I grew older . . . old enough, shamefully, to be embarrassed by my grandfather in public (well, he was an eccentric character), I finally discovered within my embellished book margins, the worlds—the universes—in the text itself. In pursuit of this new . . . let’s call it a frontier . . . I would catch the bus for (was it?) 9 cents, and ride downtown to the Library (the one with the elephants out front) and explore at will and follow my dreams in its dusty and varnished rooms smelling of mucilage, paper, muslin, and leather. (I still carry my small San Antonio Public Library card with my mother’s name listed on it, vouching as my reference.) It was there that I discovered a book that would influence my entire career, and, in turn, would influence any students I came in contact with, whether they knew that my inspiration was drawn from C. Law Watkins’ *Language of Design*, or not! Imagine my glee, technopeasant that I am, when a friend recently found a copy for me on the Internet. The dealer, in Maine, wasn’t willing to ship it until my check had cleared the bank.

Watkins’ book revealed art to me as a communication process, a vehicle for the transmission of ideas and feelings (I had plenty of those), and though I love paint and pure abstractness of space, I’ve always been primarily an image maker, more interested in art as a medium of social exchange than solely an aesthetic object . . . which is probably why I have taught all these years.

At Trinity University, I had the exquisite joy of teaching:

first, my then son-in-law-to-be, though neither of us knew it at the time (he taught me airbrush); and then my own daughter Elizabeth during her Senior year at Trinity in a painting class. She knew me even then well enough to turn my own droll humor against me: one day I was explaining to one of her classmates how the bright, almost garish colors she had used were at odds with her more nostalgic, historic intent. And, it hit me, I had stumbled onto a really significant aspect of color, so I gave an impromptu lecture on how primary colors were expressive of the here and now, but weakened, faded tints were more indicative of the past. Elizabeth then piped up and said, “Gee, Dad, is that why they’re called “past-telles?” So, you see, she was the ideal person to introduce me today. And, now I am teaching *her* daughter, not too unlike my



Presenter Elizabeth Ann
Krouse (Bristow’s daughter)

own grandfather taught me. He was an artist in many ways, but we didn't call it that, back then.

I haven't said much about my mother up to now; but, as an all-night telephone operator working only a few blocks from here, she put dimes in a jar to send me to the University of Texas in Austin. After that, I was on my own . . . and I had chosen the most impractical field my parents could imagine. My decision had been encouraged by another mother of sorts, Ruby Dugosh, my high school art teacher. She encouraged by nagging and prodding . . . insisting that I had a talent, and it deserved cultivation.

My first break came when Ruby entered one of my paintings in a national "Life in These United States Competition," sponsored by the International Red Cross. My piece was an overhead view of a Harry Truman-like man mowing his lawn next to a young mother on a blanket with her baby. While everybody looked up, the shadow of an airliner fell across the picket-fenced scene, and laundry blew in the wind on a clothes line. It was good enough to win first place, which was a year's free art lessons in your own community.

This meant my entire Senior year of high school I spent three nights a week and Saturdays at the San Antonio Art Institute, next door to the McNay Museum. There I became a real artist; waiting at the bus stop, I easily imagined I was in Paris. A very macho painter named Chester Toney became my mentor. He smoked Chesterfield longs, which he cut in half with scissors to have the right length for class breaks, and I learned a great deal about being an artist from him.

Chester's full-time job was Curator at the newly opened McNay Museum, which had been the home of Marion Koogler McNay until her death. "Curator" in those days meant he hung exhibits with hammer and nails, crated and uncrated visiting shows, and answered the telephone between installations. That spring, my Senior year in high school, Chester asked me if I'd like a part-time job: Marion McNay's chauffeur, Armstrong was also the current night watchman, and he wanted some time off. I jumped at the chance! School all day, art classes at night, AND, the free use of Marion McNay's personal art library (one of my fringe benefits) between 7 p.m. and 7 a.m. when I wasn't in class at the Institute. And, Marion had her own copy of C. Law Watkins!

In all fairness, I always had a few duties; and, once I had buffed the floors, or dusted the Library, I was free to read in the Library, sketch in the courtyard or — sleep. The only stipulation was that I haul out an old mattress, place it beneath the El Greco and sleep with the unloaded, official McNay shotgun on the floor beside me (to scare off thieves, I imagined). My alarm clock was set for every two hours, when I would drag myself up and make my rounds. In my state of sleep deprivation, I had several hallucinatory experiences, which, when I mentioned them to Mr. Leeper, the museum's director, illicit the following: "You're a very perceptive lad . . . Blanche and I see Marion coming and going quite frequently." After that, my father would ask, upon my arrival home, whether Marion had rearranged any paintings during the night. Somehow, I managed to graduate from high school on time.

In both my undergraduate and graduate years, I tried to acquire a sense of angst, but it just wasn't me. I was born into an innocent time, held in suspension between the Great Depression and the violence of World War II. The only Afghans we knew were the black and fruit-salad-colored lap robes knitted by a grandmother's loving hands. I was born and raised in sunny San Antonio, where the radio jingle said, "The sunshine spends the

winter!" Once I found my "voice" as a mature artist, I realized that the light, the air, and the space of San Antonio was a part of me, and it would be a part of my art.

By a strange twist of circumstances (or is it fate?), I live and work in a house that was part of Marion McNay's estate, a rental property the Museum was forced to sell by the Ad Valorem tax rule in the late '60s. The view out my window is the McNay hillside, and I have done watercolors of this very scene through the years. From here I can see the spot where I once painted still another watercolor, one Saturday morning, as a young artist with an uncertain future ahead of him, looking right at this place where I have lived and raised my family. It's as if he and I can make eye contact with one another, through time and space, forty-six years later. We, he and I, are hanging onto this circle of experience . . . sometimes it is like an arcing rainbow, and other times it's more like a wheel. And, thankfully, it keeps on turning . . . because I have paintings to paint and drawings yet to make.

Life after Trinity has been a time of regaining my innocence as an artist—almost a second childhood, in spirit. In addition to painting, I've reinvented myself as an ink line illustrator; and, in the process, I've rediscovered the drawings of the great Japanese printmaker, Hokusai, who, at the age of seventy-five, wrote something that has become my credo; and, so, I leave you with it:

"From the age of six, I had a mania for drawing the form of things. By the time I was fifty, I had published an infinity of designs, but all that I have produced before the age of seventy is not worth taking into account. At seventy-three I have learned a little about the real structure of nature, of animals, plants, birds, fishes. and insects. In consequence, when I am eighty, I shall have made more progress; at ninety, I shall penetrate the mystery of things: at a hundred, I shall have reached a marvelous stage; and, when I am a hundred and ten, everything I do, be it but a dot or line, will be alive. I beg those who live as long as I to see if I do not keep my word."

It is signed, "Old Man Mad About Drawing."

Well, he made it to 89—and, by comparison, I am just a kid! Thank you for this award and thank you for listening.

Sincerely,

Bill
Bill Bristow



Friends President Barbara Isner (right) presents the Arts & Letters award to Carmen Tafolla.

**ARTS AND LETTERS
RECIPIENT
CARMEN TAFOLLA
WRITER, SCHOLAR**

From Lyn Belisle:

"Called a 'world-class writer' by Alex Haley, Carmen Tafolla is a poet, story writer, educational consultant and former professor. Carmen



Writer Carmen Tafolla

Tafolla's latest book is *Sonnets and Salsa!* Her collection of short stories, poems and essays, *Sonnets to Human Beings*, won the University of California at Irvine's 1989 National Chicano Literature Contest. Tafolla's poems and short stories are frequently anthologized at every level from the elementary level through college.

"She has also authored a children's book, *Baby Coyote and the Old Woman/El Coyito y la Viejita*. Other titles include *Curandera* and *To Split a Human: Mitos Machos y la Mujer Chicana*.

"Born in San Antonio, Tafolla's early poems employ the bilingual idiom of the city's West Side. In the late 1970s, she was head writer for 'Sonrisas,' a pioneering bilingual television program for children. Tafolla received her Ph.D. in bilingual education from the University of Texas in 1982. She has been an Associate Professor and visiting professor of women's studies, honors literature, and education at California State University at Fresno, Northern Arizona University, and elsewhere. She has been a freelance educational consultant on bilingual education, writing, and creativity and cultural diversity for over two decades.

She lives in her hometown with her husband, Dr. Ernesto M. Bernal, in a 100-year-old house called Casa del Angel with three cats, Carmen's mother, from two to seven children, depending on the holiday, as well as a multitude of manuscripts and books."

*Reprinted by permission from
Arts and Letters Award Ceremony Program
December 2, 2001, Central Library*

From Dr. Norma Cantu, upon presenting Dr. Tafolla:

Buenas Tardes, good afternoon. I would like to thank all those Friends of the San Antonio Public Library who are responsible for today's event. When I was asked to introduce Dr. Tafolla, I was honored and, frankly, a little scared. How could I introduce Carmen in five to seven minutes when there's so much to say about her? And in her own hometown where she is so well known?



Presenter Dr. Norma Cantu

True, I have known her for a number of years. I first met Carmen, through her writing: her poetry in the early journals of the movimiento and her essays. Later, I met her *en persona*—was it at an early Floricanto? Or at one of the many literary festivals here in San Antonio? I don't remember. What I do remember was the passion of the the words, of the writer.

These last 20 years or so have not been easy for her or for me, but they have been full of blessings for both of us. One of my blessings has been getting to know Carmen. Through sporadic phone calls and letters and, more recently, electronic messages, we have kept up with each other; so, yes, I feel I do know Carmen.

But I still cannot tell you what ice cream flavor she prefers on hot San Antonio afternoons—or whether she prefers a mango raspa. I do not know which states of the Union she has not been to with her readings and performances. I cannot even tell you what color her eyes are! Green? Hazel? Brown? En Laredo we would say she is borrada. Erased? No, never. So, although I feel somewhat inadequate in my attempt to introduce Carmen to an audience already well acquainted with her many accomplishments and with her diligence and indefatigable *lucha por la causa*—I CAN tell you a few things about Carmen.

I can tell you that Dr. Carmen Tafolla earned her B.A., M.A., and Ph. D. at UT Austin at a time in the 1970s when many chicanos and chicanas did not even make it out of high school. In fact, as she tells the story, she defied the negative expectations of a school system exemplified by her junior high school principal who foresaw that she had "the potential to make it all the way to high school."

I can tell you that, after a succession of administrative posts at Texas Lutheran in Seguin, at California State, Fresno, and at Northern Arizona University, she chose to dedicate her life to her writing. A wise choice for her writing, a sad one for us in academia.

I can also tell you that her publications in a variety of genres and her work as an editor and performer form part of a larger life-work that includes conducting innumerable workshops for writers and artists at all levels in a variety of venues from the colonias in South Texas and in Reynosa, Mexico, to international and national institutions and conferences.

I can also tell you that one of her passions is working with children and youth, providing the spark that will ignite the bright light that the Arts and the Humanities bring to life.

As a critic, I know Dr. Tafolla as the eloquent essayist of *To Split a Human*. Her poetry—well, what can I say? *Sonnets to Human Beings* and *Sonnets and Salsa!*, her most recent collection, sparkle with brilliant gems. Her work is testament to the power of Words to change the world.

Three words come to mind when I think of Carmen and her work: *La Mirada*, *La Conciencia*, and *La Lucha*. The gaze, consciousness and struggle, for in her work she gives us all three: a gaze into our world through her voice, a voice that is our consciousness and a testament to the struggle that we all engage in as we fulfill our contract with this world, with our own passions for living in this world. A struggle for social justice informed by consciousness and with a vision of a future where all human beings share a peaceful and just world.

As a fellow writer, I know her passion and total commitment to the tribe of the Word. *La Palabra*. And it is that passion that informs her life and her work. It is that commitment that is being honored here today. I would like to ask now that we welcome Dr. Carment Tafolla with our love and our own passion for her work. Carmen.

*Norma E. Cantu, Ph.D., Professor
Department of English, Classics, and Philosophy
The University of Texas at San Antonio*

Heads turned when the animated yet dignified, diminutive yet assertive Carmen Tafolla assumed the podium. Reading from her collection of recent works, she selected *I Can't Bear It*, a short story, almost in the form of a vignette, set in a West Side funeral home. While the tone of the story evolved from incipient empathy to pathos to bathos, the narrative unfolded around the principal character's melodramatically expressed grief over her lost loved one. Tafolla's expressive voice echoed the accents and inflections of a myriad of secondary characters, close relatives and friends of the deceased, as they reacted to this unknown mourner, this funereal imposter, in their own reddened, shocked and, then, infuriated eyes. The story culminates in an ironic twist on the mistaken-identity theme which led to a mixture of guffaws and soft chuckles on the part of the audience. Ed.

BYLAWS REVIEW COMMITTEE REPORT

Preented to Board September 19, 2001

*Martha Tarpley, Chair
Betty Ward
Lee LaCaff*

CHARGE:

Review the Bylaws for clarity and form. Report to the FOSAPL Board in time to present any recommended changes at the Annual Membership meeting in January 2002. Change the recommended Standing Rules for Branch Groups as stated in the "How to Organize a 'Friends' Group" brochure and update the information in that brochure.

This committee, which was appointed by Lee LaCaff, President of the Friends of the San Antonio Public Library (before she left office), met on March 12, 2001, at the Westfall Branch Library and makes the following suggestions:

BYLAWS, FRIENDS OF THE SAN ANTONIO PUBLIC LIBRARY, INC. "Bylaws" was incorrectly hyphenated originally.

Article III. Branch and Other Support Groups.

Section 2. Branch and other support groups' Standing Rules must meet requirements stated in the FOSAPL Standing Rules.

Section 2 was reworded for clarity. Currently reads "Branch and other support groups will be authorized upon approval of branch or other support group bylaws meeting requirements stated in the Standing Rules."

Article VIII. Fiscal

Section 6, final paragraph. **Provisions for amendments to these bylaws as provided in Article X. Section 2. shall not apply to this section 6, which cannot be amended without revision of the Articles of Incorporation.** Revised because there is a reference to Article III, Section 4. This Section 4 does not exist at the present time. Currently reads "It is the intent of this Section 6 that the provisions of Article III, Section 4 of the bylaws of the Friends of the San Antonio Public Library adopted July 24, 1961, be carried forward and embodied herein. Notwithstanding, provisions for amendments to these bylaws as provided in Article X, Section 2, such provisions shall not apply to this Section 6, which cannot be amended without revision of the Articles of Incorporation."

STANDING RULES

Rule 4. Directors

4B. Authorized branch and other support groups of the Friends shall elect a voting member with a one-year term of office, with eligibility for reelection for three additional terms. Currently reads "two" additional terms. This change allows for branches and groups that elect officers for two-year terms.

Rule 5. Officers.

5B. The Vice-president serves as a member of the board of directors and performs the duties and powers of the President in case of the President's absence or inability to serve. The Vice-president coordinates any arrangements for presentations to be made by the Friends to the Library board, the City Council, or the County Commissioner's Court. Currently one very long sentence; made two sentences for clarity.

5D. Delete "library employee" from first sentence. Currently reads "The Treasurer or library employee or other person designated by the Treasurer, shall receive all dues and shall keep a full and accurate account of all receipts and disbursements of the corporation in permanent books for the purpose belonging to the corporation, including receipts and disbursements from organized and approved branch and other support groups." **Place information about audit in a separate paragraph.** The sentence in question reads "The board of directors is responsible for arranging an annual audit of the books and records of the treasurer."

Rule 6. Committees and Task Forces.

6D. The Nominating Committee consisting of five members shall be appointed annually by the President with the approval of the Board of Directors. No more than two (2) members shall be officers and directors. The other three (3) members are appointed from the membership at large. These are new sentences preceding the specification of Nominating Committee duties.

Rule 7. Responsibility for Checks and Dues and Gifts.

7C. Petty cash. Support groups are allowed to request petty cash advances up to \$100 at a time from their funds on deposit with FOSAPL. Designated request forms and expenditure reports must be submitted to the Treasurer for the FOSAPL to receive such petty cash advances. This is recommended as a new standing rule giving the treasurer authorization for the petty cash procedure, which was approved by a motion made at the FOSAPL Board Meeting held November 17, 1999. This has not been voted on by the membership to date, but should be for the benefit of the treasurer, who is elected and needs firm authorization for handling all funds.

New Friends of the Library Members
October 11–December 7, 2001
(Branch memberships are in parentheses.)

Abbey, Ms. Louise; 178 Oakwell Farms Pky., 78118 (Oak)822-2806
 Bailey, Paul, Vicki, & Parker; 2011 Oakshire, 78232 (Bro)404-9541
 Cameron, Scott; 8602 Cinnamon Creek, #610, 78240699-9823
 Comstock, Terry; 4620 Thousand Oaks, #1205, 78233 (Thou)
 Danis, M. Francine; 325 Alta Ave., 78209 (Writ)805-9012
 Eastwood, Ann; 4034 Tropical, 78218 (Oak)599-7980
 Goodwia, Marilyn; 11427 Whisper Dawn, 78230408-1337
 Lott, Ira; P.O. Box 831792, 78283 (T/G)223-5160
 Norton, Donald; 11912 Knibbe, 78209824-5468
 Norvel, Frank & Leona; 1306 Picardie Dr., 78219 (Carv)
 Peterson, Carolyn; One Towers Park Lane, #710, 78209
 Prestgard, Mrs. Nina; 125 Magnolia Dr., 78212736-5576
 Wall, Pat; 11427 Whisper Dawn, 78230408-1337
 Williamson, Glo; 5302 Walnut Vista, 78247 (Thou)646-0620

Changes:

Dewaelsche, Matt; 317 Lexington Ave. #137, 78215
 Holmes, Nancy; 2920 Old Macaway Rd., Adkins, 78101
 Sparkman, Bonnie; 7714 Hartman St., 78209
 Shreffler, M/M Robert; 701 N. St. Mary's St. #17, 78205

Library Web Site Updated

The library's web site was recently revised in collaboration with the City's new web site. Check it all out at
 <www.sanantonio.gov> and
 <www.sanantonio.gov/library>.

FRIENDS of the SAN ANTONIO PUBLIC LIBRARY
Membership Application

Name _____

Address _____

City, State, Zip _____

Telephone _____

____ Individual (Adult) \$ 10
 ____ Dual (Adult) \$ 20
 ____ Individual (Teen, Ages 13-18) \$ 5
 ____ Patron (Per Person) \$ 50
 ____ Contributing (Per Person) \$100
 ____ Life (Per Person) \$250

____ New Member
 ____ Renewal

Branch Group _____

Additional Donation \$ _____

TOTAL ENCLOSED \$ _____

____ Do not include my phone number in the Friends' directory.
 ____ I'd like to volunteer at the Book Cellar (used book store).
 ____ Please call me: I'd like to be an active participant.

MAKE YOUR CHECK PAYABLE TO: Friends of the San Antonio Public Library (or FOSAPL).
Your contribution is tax deductible.

and mail to:

Friends of the San Antonio Public Library (FOSAPL)

P.O. Box 831174

San Antonio, Texas 78283-1174

(Note: Membership is from Jan. 1—Dec. 31. Members receive a renewal notice in early Dec.)



P.O. Box 831174
San Antonio, Texas 78283-1174

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CALENDAR

*It's a good idea to call and verify information before setting out for a meeting or program.
Sometimes dates or times change after newsletter publication*

- | | |
|-------------|---|
| January 27 | Friends Annual Meeting , Central Library Auditorium, 2:00 PM.
Refreshments following the meeting. |
| January 31 | Jeanette Fernandez Memorial Presentation, Book Cellar, Central Library, 3:30 PM. |
| February 16 | Book Sale, Oakwell Branch, 11 AM to 3 PM. |
| February 20 | Friends Meeting, McCreless Library, 7 PM. |

Central Library
600 Soledad Street, 78205
(210) 207-2534

McCreless Library
1023 Ada Street, 78223
(210) 532-4254

Oakwell Library
4134 Harry Wurzbach Rd, 78209
(210) 828-2569

*Note: Each branch Friends group has a designated representative to the Board. However, these Board meetings are open to the general membership. All members are invited and encouraged to attend these meetings.

DEADLINE FOR NEWSLETTER COPY IS FEBRUARY 12, 2002

Please mail your copy or disk (PC or Mac) formatted in Word to Martha Nodine, 10935 Whisper Valley, City 78230. Call at home (210) 492-2846. E-mail Martisatex@aol.com. Call me for faxing arrangements. Thanks for your continuing cooperation. — Martha